

Herrn Kgl. Konzertmeister
Professor BERNHARD DESSAU
zugeeignet



Hebraikon



Streichquartett
über hebräische
Melodien

von

PAUL ERTEL

OP. 14.

Partitur... Pr. M. 1.— netto
Stimmen... Pr. M. 7.50 netto



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Hebraikon

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Violine I

I

Paul Ertel Op. 14

Lento ma non assai

Cello
p

sf

sf

Più moto
f

sf

Più lento
pp

Allegro energico
attacca *ff*

sf

1

Violine I

Viol. II *ff* *sf*

rallentando *Più lento* *pp*

Cello

Viol. II *p*

10579

Violine I

3

Violine I musical score page 3. The score is written for a single violin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff includes a trill and a triplet. The third staff has a triplet and a trill. The fourth staff has a triplet and a trill. The fifth staff has a triplet and a trill. The sixth staff has a triplet and a trill. The seventh staff has a triplet and a trill. The eighth staff has a triplet and a trill. The ninth staff has a triplet and a trill. The tenth staff has a triplet and a trill. The score includes dynamic markings such as *pp*, *f*, *ff*, and *sff*. It also includes tempo markings such as *Più accelerato* and *Tempo giusto*. The score ends with a double bar line and a 3/4 time signature.

dolce

p

Più accelerato

pp

f

ff

sff

G. P.

Violine I

Andante
Cello

5

con sord. *leg.*

p espr. molto

sf sf p

Solo

Più moto

mf

senza sord. **2** Viol. II

f mf

mf

ff

5 6

Violine I

5

Allegro con spirito

ff

f

fff

Viol. II

f

ff

Più lento

con sord.

Cello

The musical score for Violine I on page 5 consists of ten staves. The first seven staves are for Violine I, starting with a forte (ff) dynamic and an 'Allegro con spirito' tempo. The eighth staff introduces Viol. II. The tempo changes to 'Più lento' on the ninth staff, which also includes a 'con sord.' (con sordina) instruction for the Cello. The score is written in G major (one sharp) and 4/4 time. Various musical notations such as slurs, accents, and dynamic markings (ff, f, fff) are present throughout the piece.

Violine I

con sord. *leg.* *p dolce* 1 Viol. II *p*

senza sord. Viol. II *p*

Adagio *p* *pp*

Allegro molto *f*

sf *sff* *p*

Violine I

7

II

Variationen über eine Pessach - Melodie

Thema Moderato

Var. I Allegretto

Var. II Allegro pizz.

Var. III Andante arco

Violine I

Var. IV (Dem Andenken Franz Schuberts)

Allegro molto

Var. V

Lento e misterioso

con sord.

Violine I

9

Var. VI a la Minuetto

Allegretto

tutti con sord.

p

pp

Var. VII

Allegro giocoso

senza sord.

ff

p

p

sf

p

poco a poco più lento

p

Violine I

III

Allegretto

f *p* *breit* *a tempo* *pp*

f *p* *ff* *tr* *ff* *mf*

Allegro giocoso

f *mf*

Violine I

11

The musical score for Violine I on page 11 consists of several staves. The top three staves are for Violin I, featuring complex passages with triplets and slurs. The fourth staff is for Violin II, and the fifth staff is for Cello. The Cello part includes a section marked 'Più lento Moderato' with a '3 con sord.' (triple with mutes) and a '6' (sixteenth notes). The Violin II part includes a section marked 'Maestoso con sord.' (Allegretto with mutes). The score also includes dynamic markings such as *ff*, *mf*, *p*, and *dolce*. The tempo changes from *Più lento Moderato* to *Maestoso*. The key signature is A major (three sharps).

Violine I

Moderato *più accelerando*
senza sord. Viol. II.

senza sord. *p* *mf* *a tempo*

Allegro molto deciso
Viol. II

sf *ff* *accel.*

Tempo di marcia
Viol. II

G. P. *p* *tr* *3* *1* *poco a poco accelerando* *mf* *3* *tr* *3*

Violine I

13

Viol. II

3

ff

Viola

4

p

ff

Tranquillo

pp sub.

Più tranquillo

5

poco a poco accelerando

Viol. II

2

p

mf

f

Allegro molto

1

Viol. II

ff

Violine I

Tempo I

ff

p

mf

fff

Più lento Viol. II

p

Alla marcia

p

Violine I

15

Violin I musical score page 15. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of 15 staves of music. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff features a *Un poco accelerando* marking and a mezzo-forte (*mf*) dynamic. The third staff includes a piano (*p*) dynamic and a *Più accelerato* marking. The fourth staff starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The fifth staff contains a double bar line and a second ending bracket. The sixth staff continues the melodic line. The seventh staff features a double bar line and a second ending bracket. The eighth staff contains a double bar line and a second ending bracket. The ninth staff features a double bar line and a second ending bracket. The tenth staff contains a double bar line and a second ending bracket. The eleventh staff features a double bar line and a second ending bracket. The twelfth staff contains a double bar line and a second ending bracket. The thirteenth staff features a double bar line and a second ending bracket. The fourteenth staff contains a double bar line and a second ending bracket. The fifteenth staff concludes the piece with a final cadence.

Studienwerke für Violine

Leicht.

a. Für Violine allein.

- Centola, E.**, Op. 37. M. Pf.
12 Etudes élémentaires. 2 —
Eberhardt, G., Op. 84.
Tägliche Violin-Übungen
für Anfänger. 1 50
— Op. 89. Materialien für
den Anfangsunterricht im
Violinspiel. 2 —
Hofmann, R., Op. 25. Die
ersten Etüden.
Heft I. Der Anfänger. 2 50
Heft II. Der Fortge-
schrittene. 2 —
Heft III. Der Geübtere. 2 50
— Op. 63b. 10 Präludien. 1 50
Palaschko, J., Op. 43.
15 Etüden innerhalb der
1. Position. 2 50

b. Für 2 Violinen.

- Violin-Duette** a. d. Wer-
ken älterer Meister, für
Anfänger als ergänzendes
Material zu jeder Violin-
schule herausgegeben von
Richard Hofmann.
Band I (No. 1—45). 2 —
Band II (No. 46—86). 2 —

c. Für 3 Violinen.

- Schröder, H.**, Op. 13.
Kleine Trios.
No. 1. C dur. 3 —
No. 2. G dur. 3 —
No. 3. F dur. 3 —

d. Für Violine und Klavier.

- Hofmann, R.**, Op. 63.
10 Stücke m. vorangehen-
den kleinen Präludien.
No. 1. C. 1 —
No. 2. Am. 1 —
No. 3. G. 1 —
No. 4. Em. 1 —
No. 5. F. 1 —
No. 6. Dm. 1 —
No. 7. D. 1 —
No. 8. Hm. 1 —
No. 9. B. 1 —
No. 10. Gm. 1 —
Schumacher, P., Op. 28
No. 1. Sonatine G. . . 1 50

Mittelschwer.

a. Für Violine allein.

- Hofmann, R.**, Op. 51.
24 Etüden.
Heft I (No. 1—8). . . 2 —
Heft II (No. 9—16). . 2 50
Heft III (No. 17—24). . 2 50
Schwendemann, W., La-
genwechsel-Übungen —
Exercises in Changes of
Position. 3 —

b. Für 2 Violinen.

- Klengel, P.**, Op. 31. 6 Vor-
tragstücke zur Entwick-
lung des Doppelgriffspiels. 2 —
Meves, W., Op. 19. 3 Duetten. 3 50
Schradiček, H., Op. 2.
Der junge Violinspieler. 3 —
Violin-Duette a. d. Wer-
ken älterer Meister, für
Anfänger als ergänzendes
Material zu jeder Violin-
schule herausgegeben von
Richard Hofmann.
Band III (No. 87—110). 2 50
Band IV (No. 111—128). 2 50

c. Für 3 Violinen.

- Schröder, H.**, Op. 14.
Kleine Trios.
No. 1. D. 3 —
No. 2. Am. 3 —
No. 3. B. 3 —
Hermann, Fr., Op. 9. Bur-
leske. 2 —

d. Für Violine und Klavier.

- Bach, J. S.**, Sarabanden
(F. David).
Heft I (No. 1—3). . . 2 50
Heft II (No. 4—6). . . 2 —
Corelli, A., Sonate (F. O.
Dessoff und J. Hell-
mesberger). 3 —
David, F., Op. 5. Introduct.
et Variat. sur le Thème:
„Je suis le petit tambour“. 1 50
Hofmann, R., Op. 64. Suite. 3 —
Schradiček, H., Perpe-
tuum mobile. 1 50
Schumacher, P., Op. 28.
Sonatinen.
No. 2. F. 2 —
No. 3. A. 2 50
No. 4. C. 3 50

Schwer.

a. Für Violine allein.

- David, F.**, Op. 9. 6 Caprices. 3 —
— Op. 20. 6 Caprices. . 3 50
Eberhardt, G., Op. 92.
Tägliche Violin-Übungen
für die Verbindung schwie-
riger Doppelgriffe. . . 2 —
Hofmann, R., Op. 52.
32 Spezial-Etüden.
Heft I (No. 1—8). . . 2 50
Heft II (No. 9—16). . 2 50
Heft III (No. 17—24). . 2 50
Heft IV (No. 25—32). . 2 50
Kontski, Ap. de, Op. 5.
L'Echo. Caprice-Etüde. 1 50
Kreutzer, R., 42 Etüden.
(Herm. Schröder). . . 3 —
Sauret, E., Op. 24.
20 grandes Etudes.
Livre I (No. 1—7). . 3 50
Livre II (No. 8—13). . 4 —
Livre III (No. 14—20). 4 50

Schradiček, H., Op. 1. M. Pf.

- 25 Studien.
Heft I (No. 1—13). . 5 50
Heft II (No. 14—25). . 5 —
— Anleitung zum Studium
der Akkorde. 2 —
— Tonleiterstudien. . . 3 —
Schubert, Fr. (de Dresde),
Op. 3. 9 Etudes. . . . 1 —
Singer, E., Op. 8. L'Ar-
peggio. Etude de Concert. 1 —
Sitt, H., Tonleiterstudien. 3 —

b. Für 2 Violinen.

- Hermann, Fr.**, Op. 7.
3 Caprices brillants. . 3 —
Wieniawski, H., Op. 18.
Etudes-Caprices.
Livre I (No. 1—4). . . 3 —
Livre II (No. 5—8). . . 3 —

c. Für 3 Violinen.

- Hermann, Fr.**, Op. 17.
Suite Dm. 5 50
Mikuli, C., Op. 25. Scher-
zino. Cm. 2 50

d. Für Violine und Klavier.

- David, F.**, Op. 20. 6 Ca-
prices.
Livre I (No. 1—3). . . 3 50
Livre II (No. 4—6). . . 3 50
Kontski, Ap. de, Op. 16.
6 Caprices-Etudes artist.
Livre I (No. 1—3). . . 5 —
Schröder, H., Op. 10.
2 Konzert-Etüden.
No. 1. Die Biene. (Eine
Bearbeitung von R.
Kreutzers Etüde No. 9). 1 50
No. 2. Mückentanz. (Ori-
ginal-Etüde f. hohe Lagen
u. Arpeggio i. spring. Bog.) 1 50
Sitt, H., Op. 24. 2 Etüden
zum Konzertgebrauch.
No. 1. Am. 2 50
No. 2. Dm. 2 50
Tartini, G. Le Trille du
Diable. Sonate (Rob.
Volkman). 3 —

Sehr schwer.

a. Für Violine allein.

- Bach, J. S.**, 6 Sonaten
(F. David).
Heft I No. 1 Gm, No. 2 Hm. 3 —
Heft II No. 3 Am, No. 4 Dm. 3 —
Heft III No. 5 C, No. 6 E. . 3 —
— Neue von Hans Sitt
revidierte Ausgabe. . . 3 —
Lipinski, C., Op. 10. 3 Ca-
prici. 1 —
Lubin, L. de St., Op. 42.
Hommage aux Artistes.
6 grands Caprices brillants. 2 50
Moscheles, I., 20 Studien f.
vorgerückte Spieler, nach

den Klavier-Studien Op. M. Pf.

- 70 bearb. v. Ferd. David.
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Sauret, E., Op. 38.

- 12 Etudes artistiques.
Cah. I (No. 1—4). . . 4 —
Cah. II (No. 5—9). . . 4 —
Cah. III (No. 10—12). . 4 —
Singer, E., Op. 5. Prélude
(Impromptu). 1 —
— Kadenz zu Beethovens
Violin-Konzert. 1 —

b. Für Violine und Klavier.

- Kontski, Ap. de**, Op. 16.
6 Caprices-Etudes artis-
tiques.
Livre II (No. 4—6). . . 6 —
Singer, E., Op. 9. Die Ok-
taven — Das Spiccato —
Das Staccato. 3 Capricen. 3 —
— Op. 23. 3 Capricen. . 4 —

Schulen.

- Hofmann, R.**, Op. 31. Vio-
linschule. Theoretisch-
praktischer Lehrgang zur
Erlernung d. Violinspiels,
in 2 Teilen. — Violin
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